

*Homage*  
C. M. von Weber.

GRAND & BRILLIANT

*Variations*

for the

HARP

on the last Waltz by that Celebrated Author, preceded

BY AN

INTRODUCTION & CODA,

Composed & Dedicated

TO

Miss Alicia Windsor,

(OF BATH)

by

N. C. BOCHSA,

*Director of the Music at the Kings Theatre.*

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# INTRODUZIONE.

ALLEGRO

ff risoluto delicato pp f f delicato dimin

ff f pesante ff pp Andante con moto  
pp con molto esp: rf >

pp agi-ta-to sempre accelerando

Allegro  
cres rf > f f f f f f f f f

Piu Allegro  
f f f f con energia f f f f

loco  
f f f f f f f f f f f f f f  
ben pesante ritardando lento

*Allegro* *p*

*f* *f* *f* *f*

*ritard*

*Andante* *ppp* *con molto espressivo*

*f* *smorzando* *ppp*

*riten:* *fix F#* *rf* *(D#)* *rf*

*con dolore* *long silence* *piu lento* *riten:* *long silence*

*sostenuto* *cres* *ff* *Allegretto con fuoco e agitazione*

*tar... dan... do* *f* *rf* *Andante Affettuoso* *dolce*

*f* *rf*

*con molto sentimento, e ben sostenuto* *cres*

*p*

*riten:* *dimin* *Left Hand* *ac-*

*rf*

*cel-* *le-* *ran-* *do* *cres-*

*8va* *f* *ff* *veloce*

*8va* *ff* *con forza* *ff pp* *pp* *delicat:* *lento*

*ff* *con forza* *ff*

**THEMA**

*Pesante*

*f*

*Andante non troppo, ben sostenuto e con molto espress:*

*ritard:*

*p* *con sentimento e dolore*

*tar... dan... do, a tempo.*

*pp* *riten-----* *Con affetto* *rf*

*rf* *pp* *rf* *p*

*dim* *riten-----* *ritard* *Segue*

**VAR:**

*Amabile*

*pp* *a poco piu mosso*

*pp*

*pp*



*cres* *ritard* *rf*

*cres* *f* *con espress* *p*

*cres* *f* *p*

*f* *rf* *f* *p*

*Con espress: dolcissimo* *pp*

*dim*

*cres* *dim* *p* *ritard* *pp* *Segue*

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*pp*

*8va*

*dim* *Segue*

*Piu lento, con anima e espressione.*

*VAR:*  
3.

*dolce* *f* *p* *riten:* *elegante*

*agitato*

*rf* *ff* *pp* *dim*

*ben pesante*

*f* *rf* *f* *p* *ritard*

*dim: con espress:* *ritard*

*f* *f* *f* *dim: con espress:* *ritard*

*ritenuto il tempo, con molto eleganza.*

First system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a triplet of eighth notes marked 'dolce' and '3'. The lower staff has a bass clef and a key signature of two flats. It features a series of eighth notes. Above the upper staff, the tempo instruction 'ritenuto il tempo, con molto eleganza.' is written. The system concludes with a 'ritard' (ritardando) marking and a 'gva' (glissando) marking over a descending scale.

Second system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a triplet of eighth notes marked 'con gusto' and '3'. The lower staff has a bass clef and a key signature of two flats. It features a series of eighth notes. Above the upper staff, the tempo instruction 'con molto eleganza.' is written. The system concludes with a 'ritard' (ritardando) marking and a 'gva' (glissando) marking over a descending scale.

Third system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a triplet of eighth notes marked 'elegante riten' and '3'. The lower staff has a bass clef and a key signature of two flats. It features a series of eighth notes. Above the upper staff, the tempo instruction 'elegante riten' is written. The system concludes with a 'ritard' (ritardando) marking and a 'gva' (glissando) marking over a descending scale.

Fourth system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a triplet of eighth notes marked 'piu lento con gusto' and '3'. The lower staff has a bass clef and a key signature of two flats. It features a series of eighth notes. Above the upper staff, the tempo instruction 'piu lento con gusto' is written. The system concludes with a 'ritard' (ritardando) marking and a 'gva' (glissando) marking over a descending scale.

Fifth system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a triplet of eighth notes marked 'Piu anima sempre legato' and '3'. The lower staff has a bass clef and a key signature of two flats. It features a series of eighth notes. Above the upper staff, the tempo instruction 'Piu anima sempre legato' is written. The system concludes with a 'ritard' (ritardando) marking and a 'gva' (glissando) marking over a descending scale.

Sixth system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a triplet of eighth notes marked 'il basso sempre ben marcato' and '3'. The lower staff has a bass clef and a key signature of two flats. It features a series of eighth notes. Above the upper staff, the tempo instruction 'il basso sempre ben marcato' is written. The system concludes with a 'ritard' (ritardando) marking and a 'gva' (glissando) marking over a descending scale.

Seventh system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a triplet of eighth notes marked 'f' and '3'. The lower staff has a bass clef and a key signature of two flats. It features a series of eighth notes. Above the upper staff, the tempo instruction 'f' is written. The system concludes with a 'ritard' (ritardando) marking and a 'gva' (glissando) marking over a descending scale.

3 2

*rf* *rf* *rf* *8va*

*f* *loco* *f* *f* *f* *f*

*rf* *f*

*rf* *rf* *rf* *8va*

*f* *f* *f* *f* *f* *f*

*loco* *pp* *pp* *pp staccato*  
*pìu mosso.*

*8va*

*ppp ben leggiermente* *loco* *8va* *F#*

*riten* *Segue*

*riten*



CAR: 5. *con gusto*  
*con espress ben marcato*  
*f p f p f p*  
*f p f p f p*  
*cres...*  
*con gusto*  
*riten...*  
*loco*  
*riten*  
*Piu mosso quasi Allegretto*  
*Brillante e Animato*  
 CAR: 6. *ff*  
*ff*

The musical score consists of six systems of piano and harp accompaniment. The piano part is written in the right hand (treble clef) and the harp part in the left hand (bass clef). The key signature is three flats (B-flat, E-flat, A-flat).

- System 1:** Piano part features a series of sixteenth-note runs. Harp part provides a simple harmonic accompaniment.
- System 2:** Similar to the first system, with piano part runs and harp accompaniment.
- System 3:** Piano part has a *ppp* dynamic marking. Harp part has a *ff* dynamic marking. There are *f* markings at the end of the system.
- System 4:** Piano part includes markings for *8va* (octave), *loco*, *R* (ritardando), and *L.H.* (left hand). Dynamics include *f*, *ff*, *pp*, and *p*. A *cres* (crescendo) marking is at the end.
- System 5:** Piano part has a *deciso con energia* instruction. Dynamics include *f* and *ff*.
- System 6:** Piano part has a *8va* marking. Dynamics include *f* and *semp: ff* (sempre fortissimo). The system ends with *Segue.*



## FINALE.

Moderato

VAR: 7.

*pp* *riten* *a tempo, ritar* *sostenuto* *con gusto* *a tempo* *pp* *ritardando* *p*

*ritard* *riten* *ff* *con forza* *f* *Veloce* *pp* *pp*

*a poco più mosso, con sentimento* *p* *cres* *pp* *cres* *con espress*

*ritard* *a tempo* *cres* *dim*

*ri* *tar* *dan* *do* *piu mosso (G<sup>b</sup>)* *f* *con espress: diminuendo* *pp* *f*

*sempre* *f* *ac* *f* *f* *f*

cel... le... ran... do

*pp* *cres* *f*

*riten* *a tempo* *con espress*

*con espress*

*animato* *cres* *f* *8<sup>va</sup>*

*ff* *veloce e leggieramente*

*pp* *pp* *ri... tar... dan... do* *piu lento*

The musical score is written for piano and voice. It consists of six systems of staves. The piano part is in the lower register, and the vocal part is in the upper register. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The vocal line has lyrics in Italian: 'cel... le... ran... do', 'ri... tar... dan... do', and 'piu lento'. The piano part features a variety of textures, including arpeggiated figures, chords, and rapid passages. The score is marked with dynamics such as *pp* (pianissimo), *f* (forte), and *ff* (fortissimo), as well as tempo and expression markings like *animato*, *con espress*, and *piu lento*.

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*marcato* *f* *f* *p* *piu. Allegro* *pp*

*leggiere* *f*

*8va*

*dim* *p* *cres* *f* *ff*

*ff piu Vivace* *stacc: fortissimo*

*8va* *8va*

*f* *f* *f* *f* *f* *ff* *ff* *ff* **FINE**



# HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

<b>ALVARS, PARISH.</b>	
a Fantasia, dedicated to Thalberg	5 0
b Introduction and variations on a favourite Air of Bellini	4 0
c Marche favorite du Sultan	2 6
d Twelve favourite airs	3 0

<b>APTOMMAS.</b>	
WELSH MELODIES:	
1. The rising of the sun	2 6
2. Of noble race was Shenkin	2 6
3. Ap Shenkin	2 6
4. Poor Mary Anne	2 6
5. Love's fascination	2 6
6. Sweet Richard	2 6
b Aptommas's polka	3 0

<b>BELLOTTA, F.</b>	
a Galop brillant	2 6
b Il trovatore. Fantaisie sur l'opéra de Verdi	3 6

<b>BOCHSA, N. C.</b>	
LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:	
1. Di Pescatore and Anna tua madre (Lucrezia)	2 6
2. O divina Agnese (Beatrice di Tenda)	2 6
3. Com'è bello (Lucrezia Borgia)	2 6
4. Meo & Voga voga luna (La Straniera)	2 6
5. March & Pas redoublé (Saffo)	2 6
6. Voga, voga, & Sogno talor (Parisina)	2 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini)	2 6
8. Ah! tu sei (Parisina)	2 6
9. Quanto è bello (L'elisire d'amore)	2 6
10. Io l'udia (Gorquato Tasso)	2 6
b Récréations pour les Harpistes de toutes les forces:	
1. My own blue bell	2 6
2. The bridal ring	2 6
3. The Prince of Wales' march	2 6
4. March in the old Irish style	2 6
5. Souvenir à l'Ecosaise	2 6
6. The wild white rose	2 6
7. Rondo à la villageoise	2 6
8. L'invitation à la polka	2 6
9. Le moulinet	2 6
10. Welch polka	2 6

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i Petit souvenir (Tyrolienne de Guillaume Tell)	2 6
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k The celebrated Rossignol waltz	1 6
l The last New French march	2 6
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<b>CHATTERTON, FREDERICK.</b>	
a Amor! possente nome. Petite fantasia	3 0
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2. And Robin Gray. Scotch melody. Transcribed	3 0
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4. Barle rhes, No. 2. No. 3. Sweet Richard	3 0
5. Barle rhes, No. 3. Land over and Serch hudal	3 0
6. Barle rhes, No. 4. Of noble race was Shenkin	3 0
7. Beauties of Irish melody. Savourneen Deelish and Kate Kearney	3 0
8. Bridal march	2 6
9. Chant des Croates (J. Blumenthal)	3 0
10. Don Pasquale. Fantasia	3 0
11. Gems of Irish melody, No. 1	2 0
12. Gems of Irish melody, No. 2	2 0
13. God save the Queen. Variations	3 0
14. Gondolier row. Variations	3 0
15. Grand American march	2 6
16. Il trovatore (The prison scene)	3 0
17. Kathleen Mavourneen and Dermot astore	3 0
18. L'elisire d'amore. Fantasia	3 0
19. La gitana. The new cachucha	2 6
20. Les noces. Fantasia, introducing Danish air	3 0
21. Relics of Wales (Three Welsh airs)	3 0
22. Rousseau's dream. Capriccio	3 0
23. The bloom is on the rye (Bishop)	3 0
24. The light of other days (Halle)	3 0
25. The old house at home (Loder)	3 0
26. Victoria march (introducing "The brave old oak")	1 0

<b>CHIPP, T. P.</b>	
b I love but thee (T. Moore). Introduction and variations	3 0

<b>DUSSEK, O. B.</b>	
THE HARPISST'S FRIEND. A series of popular melodies:	
1. Merch Megan	1 0
2. The rising of the lark	1 0
3. March of the men of Harlech	1 0
4. Lilla's a lady	1 0
5. Savourneen Deelish	1 0
6. La rosa waltz	1 0

<b>GODEFROID, FELIX.</b>	
b Lucrezia Borgia. Fantasia on Donizetti's opera	4 0
b Norma. Fantasia on Bellini's opera	4 0

<b>HOLST, GUSTAVUS VON.</b>	
"ETRENNES AUX DAMES." Select airs, &c.:	
1. True love. German air	2 6
2. Le vaillant troubadour	2 6
3. The farewell of Raoul de Coucy	2 6
4. Le départ du jeune Grec	2 6
5. Adolphe. German air	2 6
6. German Waltzes	2 6
7. Ye banks and braes o' bonny Doon	2 6
8. What beauties does Flora disclose. Scotch air and a Quick march	2 6
9. Stanco di pascalar. Venetian air	2 6
10. Di piacer (La gazza ladra)	2 6

<b>HUNT, W. R.</b>	
c The blue bells of Scotland. Introduction and variations	3 0

<b>LABARRE, THEODORE.</b>	
b Non più mesta. Fantasia on Rossini's air	3 0
b The last rose of summer. Variations	2 6
b There is no home like my own. Variations	2 6

<b>MEYER, F. C.</b>	
b Auld Robin Gray. Divertimento	3 0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing")	4 0

<b>OBERTHÜR, CHARLES.</b>	
b Op. 25. Addio, mia vita, addio! Barcarolle	2 6
a Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original	6 0
b Op. 27. Rémiscences des Mousquetaires. Fantasia on Halevy's opera	3 0
b Op. 28. Bijou de Nabuco. Grande fantasia sur l'opéra de Verdi	7 0
b Op. 29. La mélancolie de F. Frume. Transcription	2 6
b Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie	5 0
b Op. 51. La belle Emmeline. Impromptu	3 6

b Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:	
1. La cascade	3 6
2. La coquette	2 0
3. La consolation	3 0

b Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:	
1. Adelaide	3 0
2. The first violet	2 0
3. Zuleika	2 0
4. Cooling zephyrs	2 0
5. The huntsman, soldier, and sailor	2 6
6. A ride I once was taking (Trab, trab)	2 6
7. My harp now lies broken (Maid of Judah)	3 0
8. My heart's on the Rhine	3 0
9. From the Alp the horn resounding	2 6
10. With sword at rest (The standard bearer)	2 0
11. When the swallows fly towards home (Agathe)	2 0
12. Oh! wert thou mine for ever	2 0

c Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:	
1. Ve flow'rets that to me she gave	1 6
2. Praise of tears	1 6
3. Norman's Gesang	1 6

b Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:	
1. Streamlet cease	2 0
2. Forth I roam	2 0
3. If o'er the boundless sky	2 0

b Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:	
1. Bâle	3 6
2. Zurich	3 6
3. St. Gallis	3 6

b Op. 102. "Trois études de Charles Mayer et d'Adolphe Henselt transcrites:	
1. Grace	2 6
2. La fontaine	3 0
3. Si aiseau j'étais	2 0

c Op. 106. Three characteristic melodies:	
1. Wenn ich ein Vogeln war	3 0
2. L'asple laute, l'asple linde	3 0
3. Virgo Maria (O Sanctissima)	3 0

c Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:	
1. Repose	2 0
2. Sorrow and relief	2 6
3. Cradle song	2 6

a Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)	
b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer	2 6

b Op. 121. Trois morceaux caractéristiques:	
1. La gitana	3 0
2. Mélodie mazurque	3 0
3. La gazelle	3 0

b Op. 127. Sacred melodies:	
1. Martin Luther's hymn	2 6
2. Old hundredth psalm	2 6
3. Before Jehovah's awful throne	2 6
4. Aurs from "The creation" (Haydn)	4 0
5. Vital spark of heavenly flame	2 6
6. Agnus Dei (Mozart)	2 6

b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):	
1. Nobles seigneurs. Cavatine du page	2 0
2. A ce mot tout s'anime. Air de Marguerite	2 0

<b>OBERTHÜR, CHARLES—continued</b>	
b Op. 129. "ÆOLIAN CHORDS." Three melodies:	
1. Gems of the crimson-coloured even	2 0
2. She was a creature strange as fair	2 0
3. 'Tis sweet when in the glowing west	2 0

b Op. 132. Nereides. Sketch	
b Op. 142. L'invitation del gondoliere. Sketch	3 6
b Op. 144. Il trovatore. Fantasia on Verdi's opera	4 0
b Op. 145. La traviata. Souvenir de l'opéra de Verdi	1 0

b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed	
1. Ah! che la morte	1 0
2. Il balen del suo sorriso	1 0
3. Si la stanchezza	1 0
4. Stride la vampa	1 0
5. La mia letizia	1 0
6. La donna è mobile	1 0
7. Parigi, o cara	1 0
8. Ah, fors'è lui	1 0
9. Di Provenza il mar	1 0
10. Libiamo (Brindisi)	1 0
11. Ernani involami	1 0
12. Va pensiero	1 0

b Op. 158. "SEASIDE RAMBLES." Four musical sketches:	
1. Sea nymphs	1 0
2. Murmuring waves	1 0
3. My bark glides through the silver wave	1 0
4. Water sprites	1 0

b Op. 159. Andalusia. Bolero brillant	
b Op. 166. The keel row. Fantasia	4 0
b Op. 167. Santa Lucia. Neapolitan air	4 0
b Op. 170. Un ballo in maschera. Fantaisie	1 0

b Songs without words:	
1. Dans ces instants où le cœur pense	2 0
2. Ich denke dein, wenn durch den Hain der Nachtigallen	2 0
3. Eilende Wolken, Segler der Lute	2 0
4. Emelina	1 0
5. Selige Tage	1 0
6. Nachgefühl	1 0
7. Adieu, charmant pays de France	3 0
8. For I, methinks, till I grow old	1 0
9. L'air est doux, le ciel est beau	1 6
10. Ange aux yeux bleus	1 6
11. We rove among the roses	1 6
12. Au bord du Rhin	1 6
13. Au bord de la Lahn	1 6
14. Au bord de la Nahe	1 6
15. Au bord du Neckar	1 6
16. Auf leichtem Zweig	1 6
17. Ah! be not sad	1 6
18. Remind me not	1 6

b "VOYAGE LYRIQUE." Twenty-four National Airs.....each	
1. Norway.	13. Romagna.
2. Sweden.	14. Naples.
3. Denmark.	15. Spain.
4. Russia (God save the Emperor).	16. Portugal.
5. Prussia.	17. Switzerland.
6. Prussia.	18. France (La Marseillaise).
7. Poland.	19. France (Les Girondins).
8. Saxony.	20. Belgium.
9. Bavaria.	21. Holland.
10. Austria (Haydn's hymn).	22. England (Ru'e Britannia).
11. Hungary.	23. America (Hail Columbia).
12. Sardinia.	24. England (God save the Queen)

<b>STIEL, W. H.</b>	
b My lodging is on the cold ground (variations)	1 0

<b>STREATHER, WILLIAM.</b>	
b Deh vieni alla finestra. Serenade from Don Juan	1 0
a Home, sweet home, of Thalberg, transcribed	1 0

<b>TALLOR, GERHARD.</b>	
a Com'è gentil (Don Pasquale). Transcription	1 0
a Fantasia on Irish melodies (The harp that once, believe me d all, and Meeting of the waters)	1 0
a Two favourite Irish melodies (Coolin and The minstrel boy). Variations	1 0
a Riguetto. Fantasia on Verdi's opera	1 0

<b>THOMAS, JOHN.</b>	
b WELSH MELODIES. Transcribed:	

1. The ash grove	1 0
2. The bells of Aberdovey	1 0
3. Sweet melody, sweet Richard	1 0
4. The rising of the sun	1 0
5. The march of the men of Harlech	1 0
6. Riding over the mountain (original melody by J. Thomas)	1 0
7. The plain of Rhuddlan	1 0
8. Love's fascination	1 0
9. The rising of the lark	1 0
10. The camp (Of noble race was Shenkin)	1 0
11. Megan's daughter	1 0
12. The minstrel's adieu to his native land (original melody by J. Thomas)	1 0
13. Watching the wheat	1 0
14. New year's eve	1 0
15. David of the white rock, or The dying bard to his harp	1 0
16. Over the stone	1 0
17. The miller's daughter	1 0
18. Come to battle	1 0
19. All through the night	1 0
20. The blackbird	1 0
21. The dawn of day	1 0
22. Britain's lament	1 0
23. Black Sir Harry	1 0
24. The departure of the king	1 0
b La source. Caprice of J. Blumenthal, transcribed	4 0
b The harmonious blacksmith, of Handel, transcribed	3 6

<b>WRIGHT, T. H.</b>	
b Caledonian Fantasia, introducing favourite Scotch melodies	4 0
b Com'è gentil (Don Pasquale). Fantasia	1 0
b Deh calma oh ciel (Otello). Transcription	1 0
b Fra poco a me ricovero (Lucia). Arranged	1 0